

LUDLOW

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Herbert Evans
c 1868

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VICTORIAN DAYS IN LUDLOW

HERBERT EVANS 1824-1891





At long last it gives us great pleasure to present our long-awaited Victorian edition of Heritage News. Following on from the success of our two Georgian editions, we decided to take a look at Ludlow during the reign of Queen Victoria (1837-1901). As with the Georgian period, this is actually a period of Ludlow's history that has tended to be overlooked by subsequent generations, despite the best efforts of the Ludlow Historical Research Group who presented their work in the superb *Victorian Ludlow*, published in 2004 and, sadly, long out of print.

The received wisdom has been that Ludlow was somehow by-passed by the Victorian era, and its historic core was thus spared major redevelopment during this period. For example, in the introduction to *Victorian Ludlow*, the authors stated:

Interest has focused on Ludlow's more distant and visibly glamorous past – the prosperous medieval wool town, the 'lost capital of Wales', the Georgian town of resort. The Victorian period has attracted little attention, Ludlow's nineteenth-century history tending to be regarded as a somewhat dowdy postscript to a glorious past.

As we will show in the following pages, Ludlow was certainly not overlooked by the Victorians, and in this edition we shall examine aspects of both the physical growth of the town and its social development during the nineteenth century. In fact, we have sourced enough material to fill two editions of Heritage News, and a second volume on Victorian Ludlow will be forthcoming in the Spring.

In this issue we will begin by looking at how Victorian architecture has been viewed by subsequent generations, and how this has affected how we still view the architecture of this period today, before focusing on the work of probably the most famous Victorian architect associated with the town, Herbert Evans. We also examine the life of the engineer Timothy Curley who was responsible for the town's improved sewerage system. We will also take a look at some of the other important figures of the era, including the Ludlow MP Beriah Botfield who commissioned the great west window in St Laurence's church, and see Ludlow through American eyes with an account of Anna Maria Fay's stay at Moor Park during the 1850s.

Once again, we welcome any feedback about our issues. Please write to the editor via the Castle Bookshop. We ask for contributions to the newsletter in the form of articles of either an erudite nature with footnotes or of a rough nature which we can 'knock in to shape'. If anybody has any ideas for 'themes' for whole issues, these would also be welcome.

AN INTRODUCTION TO VICTORIAN

When writing about the architecture of the nineteenth century, particularly that built in the British Isles and beyond during the reign of Queen Victoria (1837-1901), the term 'Victorian' is certainly a useful and all-encompassing label. However, it is one that needs to be used with caution. Victorian architecture can easily be traced further back in time to the Industrial Revolution, and likewise be brought forward through the Edwardian era until the game-changing events of the First World War. The very term 'Victorian' has also come to imply an element of negativity placed on it by the arbiters of taste in subsequent generations. Since the end of the First World War the Victorian age in general, but most particularly its architecture, with its debates concerning style, love of imitation and disguise amongst other things, was something which later architects sought to rebel against. The arrival of Modernism in its many forms in the 1920s, had at its core not only the overthrow of the old order of things, but the creation of new forms of art, architecture and design for a so-called brave new world. Its promotion of an all-new forward-looking so-called 'non-style' had a tremendous and wide-ranging impact on the architectural landscape of its time.

This was the background against which architectural historians such as Nikolaus Pevsner learnt their trade. It is sometimes very easy to overlook just how involved with the Modern Movement Pevsner actually was. One of his most famous works, *The Pioneers of Modern Design*, was published in 1936, and it ran into many editions over the years. In it he traced the origins of the new modern style, or more correctly, the Modern Movement, back to the architecture and design of the nineteenth century. But he only had time for those examples which shared similar stylistic tenets to those of the Modern Movement, such as honesty in use of materials and construction, and the complete absence of applied decoration, and for the Arts and Crafts movement of the later part of the century. The bulk of the architecture of the Victorian era he most certainly did not approve of. Remember his well-known and often-quoted reaction to Ludlow's nineteenth-century Town Hall which he referred to as 'Ludlow's bad luck'.

There were, of course, a few dissenting names within this circle, including John Betjeman who, although he had worked for the mouth-piece

of the Modern Movement in the 1930s, the Architectural Forum, went on to become one of the greatest champions of Victorian architecture, and was instrumental in establishing the Victorian Society in 1957. To be fair to Pevsner, it must be remembered that he was also a founding member of the Victorian Society.

From the mid-1960s there developed a greater appreciation of Victorian architecture and design and items of – for want of a better term – 'Victoriana'. The artists and designers associated with the Pop Art movement delighted in and utilised items and images of the Victorian age in their work. From the 1970s the arrival of Post-Modernism in architecture and design gave a far freer rein for not only more experimentation but a wider embracing of diversity, playfulness and non-conformity. This led to a far greater appreciation of the Victorian period. Witness the successful restoration and subsequent praise lavished on Liverpool's Royal Albert Docks between 1981-84, and the creation of Ludlow's two Victorian conservation areas in the 2000s.

The whole business of architecture changed quite radically in the Victorian period.

DUCTION TO ARCHITECTURE

*Ludlow Town Hall, Henry Arthur
Cheers of Twickenham, 1887-89
more commonly known as Harry
Cheers of Twickenham*



As in other areas of work, division of labour became the norm, with the architect often heading a sizeable office with the functions of creating a finished building shared by many people. Indeed, the building trade during this period employed six per cent of the total work force. Architects such as Charles Barry, George Gilbert Scott, Alfred Waterhouse, George Edmund Street and Richard Norman Shaw were not only well paid, but through for instance architectural competitions for town halls and other civic buildings, became well-known public figures. The increase in standing of the architectural profession at this time was cemented by the creation in 1834 of the Institute of British Architects (the royal prefix was granted

in 1837), and the Architectural Association in 1847. The period also witnessed an increase in private commissions such as the collaboration between Lord Bute and William Burgess.

There was a general expansion in what was considered to be architecture in this period, as new architectural forms were developed to provide buildings for the new modes of manufacture and transportation in the form of railway stations and associated buildings, and the development of industrial buildings such as factories. Linked to this was the increased use of new materials and technologies such as the widespread use of iron and glass. This led to a blurring of lines between what was considered architecture and what was considered engineering as in

the work of Joseph Paxton with his glass house at Crystal Palace built for the Great Exhibition in 1851. There was much debate as to whether this was architecture or not. At St Pancras railway station in London this debate can be seen in the way that the stunning railway shed of William Barlow of 1868 needed to be disguised by the Midland Hotel built in the Gothic style by George Gilbert Scott and opened in 1873, now lovingly restored and very much admired.

The arrival of a widespread rail network by the middle of the century allowed for the transportation of building materials around the country, such as Welsh slate which became the dominant roofing material by the end of the nineteenth century. In George

Gilbert Scott's Midland Hotel he used red bricks imported from Nottingham in an effort to promote goods manufactured in the Midlands in the capital. The tax on bricks had been repealed in 1850. From the 1860s the use of terracotta became widespread; it was marketed as highly durable and cheaper than the cheapest stone. The use of nationally available materials saw a decline in the use of local materials which had so characterised architecture until this time.

The practice and theory of architecture during the nineteenth century was dominated by the question of style. This took two different but associated paths. On the one hand there were the more correct forms of revivalism with their manifestos and

dogmas, and, on the other hand, historicism which plundered past historical styles for mainly decorative effect. There was also the question of what was an appropriate national style. This came to the fore in the competition for the new Palace of Westminster, to replace the original complex which had been destroyed by fire in 1834. The debate was on whether the building should be classical or Gothic in nature. Classical architecture had, in the main, become associated with republicanism as in the unofficial state style in revolutionary France and America, although it was also adopted by some architects in England including Harvey Lonsdale Elmes, assisted by C.R. Cockerell, in his St George's Hall in Liverpool of 1841-54. Nevertheless, Gothic was seen as being more native with its long use and history in England over the centuries. Charles Barry won the competition for the new Palace of Westminster, but Augustus Welby Pugin was also appointed to ensure that the building was suitably Gothic

enough in detail.

A similar debate was found in the ecclesiastical architecture of the period. The Oxford Movement of the 1840s onwards had argued not only for the return to a more Catholic form of religion but also for the expansion of church buildings in the newly expanding cities and towns. Gothic was promoted as the only true style for church architecture, and this led to a huge increase in the popularity of the Gothic style not only in church architecture but in all types of architecture from the 1850s. It was not all pure copying as the work of William Butterfield in his All Saints Church, Margaret Street, London, of 1850-59 showed. His use of mass-produced bricks, a modern material, to construct a medieval-style church was done in a way that brought the art of medieval church building into the modern age.

In the main, architects treated the whole gamut of architectural history as one giant pattern book in which the styles of the past were continually recycled

to satisfy the public's growing taste for new styles and ever more exotic designs. It was against this background that style after style was applied to the buildings ranging from the Gothic, which was prevalent as the so-called national style, to the Jacobethan Revival, 1830-70, the Neo-Grecian, 1845-65, the Renaissance Revival, 1840-90, or the Queen Anne Revival, 1870-1910. As can be seen by the names given to these styles, they were not always based on correct historical precedent.

This period also saw the development and growth of suburbs, and these became the canvasses on which many of England's finest architects produced some of their greatest masterpieces. During the nineteenth century the population of Britain grew from 13.9 million in 1837 to 32.5 million in 1901. Concurrent with this there was a movement away from rural living to the suburbs as factories, the main employers of this larger population, centred themselves on and were the cause of the growth of the new industrial

cities. These suburbs began by surrounding town centres, whether in the form of streets of basic back-to-back houses or later in the century the highly innovative garden suburbs. The earliest of these was Bedford Park in London designed by Richard Norman Shaw in the late 1870s to 1880s. Some would argue that England's greatest contribution to the history of world architecture has been the development of the garden suburb which originated in the Victorian period.

As we will see in the following pages, while Ludlow may not contain examples at the forefront of Victorian architectural design, the town does contain many examples of all types of Victorian architecture which are very worthy of our consideration and conservation. Although people tend to concentrate on the historic centre of the town, an 'architectural safari' into the suburbs will delight you with many exotic architectural delights and surprises

Stanton Stephens



Bedford Park Garden suburb. Started in 1875 under the direction of Jonathan Carr with houses by Norman Shaw and others



All Saints, Margaret Street, London by William Butterfield consecrated 1859



Midland Grand Hotel at St Pancras Station, also showing the roof of the train shed by William Henry Barlow, George Gilbert Scott 1865-1873



St George's Hall, Liverpool, Harvey Lonsdale Elms and Charles Cockerell 1841-1854



Castell Coch rebuilt by William Burgess 1875-1891

City of Hereford pumping station, 1856-1906

Midland Grand Hotel at St Pancras Station George Gilbert Scott 1865-1873

TIMOTHY CURLEY

1816-1882

CREATOR OF LUDLOW'S FIRST MODERN WATER SUPPLY AND TOWN SEWAGE SYSTEM

Born in Ireland, he is first recorded as assistant engineer to Charles Liddell¹ on the Newport, Abergavenny and Hereford Railway. The line includes both the wrought iron Crumlin Viaduct and the stone Hengoed Viaduct which Curley must have worked on. The experience must have qualified him to be appointed in 1865 engineer for the Monnow Valley Railway, a 12-mile line to connect with the NAHR that involved 10 bridges, 2 tunnels and numerous cuttings. The principal backer, local MP and industrialist Crawshay Bailey, became pinched for money and the further involvement of Thomas Savin, himself on the verge of bankruptcy, ended the project.

On reaching Hereford in 1853, the NAHR encountered the 'railway station problem' shared with other lines, and ended up using Barr's Court², so Curley must have had some dealings with Thomas Mainwaring Penson, architect of the stations from Barr's Court to Shrewsbury, including Ludlow (now demolished).

The completion of the railway contract and contact with Hereford led to his being engaged by the city in November 1853, after a 12 to 6 vote by the Sanitary Improvements Committee of the Council, to undertake several projects as Borough Surveyor.

Part of his testimonials referred to a survey he had recently undertaken for Swansea and said that 'it was impossible to go to Parliament without these plans, which would be available under any circumstances, for the drainage, sewerage and waterage of the city'.³

His skills were evidently required, as he was to remark in his early report to Hereford Council, 'I witnessed such scenes of filth and uncleanness in this city as I did not before believe could exist in a civilised community.'

Work for the city included a reservoir, water supply, sewage

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1 Charles Liddell (1813-1894), student of George Stephenson. His railway work included the Grand Junction, London & Birmingham, Bedford & Cambridge, Midland, Great Central Main Line.

2 Architect, Thomas Mainwaring Penson.

3 Hereford Journal 09 November 1853.

system, improvement schemes and a graveyard. His water and sewage expertise led to schemes as far afield as Wolverhampton, Bromyard, Skipton, Slough, Tamworth and Ludlow.

Curley was established well enough by 1857 to issue the following advertisement:⁴

‘MR T. CURLEY, civil engineer, land surveyor, valuer &c. (Engineer for the Hereford Water Works, Sewerage and Cattle Market), now in a position to undertake the planning, laying out and superintending all kind of engineering works. From his great experience in the construction of railways and other public works, he will guarantee to furnish reliable estimates previous to commencing any work entrusted to him. Estates, parishes and towns surveyed on trigonometrical basis and computed from the true meridians, firstly determined from celestial observations with the best transit-theodolite. Maps copied, enlarged and reduced; timber measured and valued; maps coloured geologically for agricultural or mining purposes, illustrated by geological sections; builders’ and contractors’ work measured and valued; main drainage laid out for estates and farms, with levels figured on the plans. The erection of ornamental waterworks, hydraulic rams, steam engines &c., superintended and contracted for, if required. Hereford Improvement Engineer’s Office, 4 Barton villas, Hereford, June 11th 1857.’

By the middle of the nineteenth century the Ludlow sewage scheme created by Telford for a smaller town was unable to cope with the increased population, leading to noxious fumes and effluent leaking into the river

and other sources of town drinking water, creating the dread problem of all Victorian towns, cholera.

Around 1861 Curley began his involvement with Ludlow, appearing in the Census, as a lodger and civil engineer, in Castle Street under the roof of Ann Hodnet, a forty-seven-year-old widow whose twenty-six-year-old son, William, is recorded as architect and surveyor.⁵ In February of that year the Council studied plans and a ‘very elaborate report was read’ both on the town sewage scheme and the proposed cattle market. The Council started to dither on a decision but were told that the engineer had been offered an engagement in Bucharest and required a decision to proceed that was duly given in the affirmative.⁶ Bucharest’s loss was, it seems, Ludlow’s gain.

The work of the moment was laying out the new cattle market in Lower Galdeford (Smithfield), and discovering the remains of the Austin Friary in the process. An alternative scheme in 1854 for a market in Corve Street by the railway had been abandoned due to cost, a foolish move in hindsight, and in June 1861 tenders from Messrs Brassey and Field were accepted on the Galdeford site.

Curley wrote:⁷ ‘In excavating the soil for the Ludlow new cattle market in October 1861, I discovered the remains of the foundations of an old monastery, which foundations I traced and delineated on my published plan of Ludlow.’ After local interest was answered with a display of found items, the site was covered for the market which opened in August 1862.

To come up with a workable sewage scheme, Curley had been commissioned to produce an accurate map of the town, a first

for Ludlow. The published plan appeared by 1862 as part of his scheme for which he was paid £250⁸ a Government Inquiry in 1878, the Council had borrowed £7,000 to cover the scheme and the cattle market. Construction of the sewers ran from 1862-66, but the rudimentary understanding of disease meant that the sewers simply discharged into the Teme via a ‘deodorising tank’. During the extensive trench work necessary, Curley was able to study the local strata and published a work, ‘On the Gravels and other Superficial Deposits of Ludlow, Hereford and Skipton’ in 1863⁹.

By 1870 complaints were investigated by the Surveyor on the impact of sewage in the river Teme, a problem that reached a crisis by 1878 with contamination of the existing supply and the custom of the poorer people to draw water from the river, proving deadly.¹⁰ ‘At the bottom Of Lower Mill Street, near the river, is a brick building containing a water engine which serves to throw up a copious supply of water for the reservoir at the market house. It was newly erected in the year 1808, at an expense to the Corporation of £1,500.’¹¹

In 1877 a report by Dr Airy, appointed by the Local Government Board, made two principal recommendations: a new water supply and an extension of sewer ventilation. The first was taken up at once, but the sewage problem was

rejected without a method for purification and was to receive scant repair or improvement until 1900.

By 1878 Curley was described as the Borough Surveyor (though this may refer to Hereford) when he attended ‘an important meeting of Ludlow Town Council to consider his scheme for supplying the Borough with pure water for £5,000.’ He was now considered an authority in drainage across the country and in an article of 1877¹² regarding the Local Government Board and its work on the drainage of Shrewsbury, the editor was sufficiently carried away as to lump the ‘eminent engineers, Curley, Bazalgette and Thomas Tisdale’ as equal geniuses in this field. Whilst Bazalgette¹³ was the *sine qua non* in this aspect of engineering, I would allow that he was closely followed by Curley, but not by Thomas Tisdale.¹⁴

However, the water supply in Ludlow was to prove problematical. An improved water supply with a head of pressure was considered in 1878 and in January 1879 an early scheme to bring water from Stoke St Milborough was supplanted by another to pump water from Boiling Well and Burway Spring by means of a steam engine to the top of Sandpits.

In late 1879¹⁵ a Government Inquiry was held at the Town Hall to sanction the

4 Hereford Times 13 June 1857.

5 A rather ambitious claim for someone chucked out of his apprenticeship to builder Blakeway Smith in 1854.

6 Hereford Journal February 13 1861.

7 MONASTIC REMAINS DISCOVERED IN LUDLOW IN 1861. by Mr T. Curley, C.E., F.G.S. (see *Archaeologia*, vol. xxxix, 1863, article by Mr Beriah Botfield, MP Ludlow, ‘Remains of the Priory of Augustan Friars at Ludlow.

8 P. 119 ‘Victorian Ludlow’. Lloyd, Payne, Train, Williams.

9 ‘The plans and geological sections which I have now the honour to lay before the Geological Society are those of three towns recently drained by me, namely Ludlow, Hereford and Skipton.’ T. Curley C.E., F.G.S., Esq. 1863.

10 ‘Here are four conduits supplied with spring water, and a river-engine which fills a reservoir from which water is conveyed to any house.’ *Topography of Great Britain: 1802-29*, George Alexander Cooke.

11 *A Description of the Town of Ludlow*, 1812, W. Felton.

12 *Eddowes* August 29th 1877.

13 Sir Joseph William Bazalgette, 1819-1891.

14 *Eddowes* January 5th 1870. Thomas Tisdale, 1811-1876, Borough Surveyor for Shrewsbury, was concerned with the water supply, 1869-70, of Severn Lodge, Mount Fields, Frankwell, in Shrewsbury. He produced a plan of Shrewsbury reproduced in Pidgeon’s Handbook, 1865, a plan of the New General Mart, 1866, a valuation of the Shoplatch Site, mentioned in 1876 giving evidence. His sons were Thomas William Matthew Tisdale, b. 1846, engineer, and Charles Edward Tisdale, architect, of Mount Fields.

15 *Eddowes*, 24th September 1879.

Corporation's borrowing £6,000 for a water supply and £100 for sewage, with Inspector Samuel Smith appointed to hear evidence. The January scheme had been abandoned in favour of one harnessing the Burway and Whitcliffe spring, to be stored in a covered and grassed-in reservoir on Whitcliffe, giving storage of 12 gallons per head to the town. The floor of the reservoir would be 65 ft above Castle Square and 23 ft higher than the new district of Sandpits. There being no private land available, Lord Clive was willing to sanction the use of land held under his questionable control. Given the archaic terms of ownership on the Common¹⁶, the Inspector was understandably confused over manorial rights, but was told there were none, despite objections that public land could not be fenced.

Rancour over misappropriation of the Common was not the only problem. At a Corporation meeting a few months later, in February 1879, the London engineers Gotto & Beesley put in a bid of £7,671 over Curley's £5,000. They claimed Curley had adopted their ideas regarding the Burway and Coppice springs being stored in a reservoir at Whitcliffe, which Curley denied very plausibly. The Mayor urged that some plan be adopted at once and favoured Gotto, but Councillor Cooke said that a small majority favoured Curley and pushed the vote in his favour.

The scheme was to find objections from many quarters by the time of completion, including from architect and magistrate Richard Kyrke Penson of Dinham House as to the way the works were

finally landscaped, especially at Whitcliffe, and from mill owners on the Teme worried about loss of flow in the dry season. Between the decision and 6th August 1879 it is clear that there was much resistance from the town to the siting of the reservoir. A letter from T. Curley of Broomy Hill was read to the Corporation: 'Dear Sir, The water works scheme appears to have been abandoned through the action of the Whitcliffe Commoners. I beg to send you my bill and to intimate that I will have nothing to do with the matter. I have more than one reason for coming to this conclusion. I have been considerably out of pocket and I trust you will send me a cheque without much delay.' Clarification was sought, leading to a second letter when he seems to have been staying at Firth College, Sheffield¹⁷, stating that he had no idea of abandoning the works if they could begin in a reasonable time and arrangements for a lease with Lord Clive were made.

Tenders for construction of a covered reservoir, finding and laying cast iron pipes, siphon and other works, were subsequently invited by 29th October with a 1 guinea deposit to demonstrate seriousness of intent. Fourteen contractors bid for the work, including James Hine, but it ultimately went to Richard Davies of Rock Cottage¹⁸. Work on the supplies began in late 1879 and was formerly concluded by december 1880 when hydrants at the Bull Ring and Castle Square, provided by the Rotherham firm of Guest & Chrimes, released a jet of water 'higher than the houses', and by June 1880 the supply was ready for use. The cost was higher

than Curley's original estimate, but lower than that of Gotto & Beesley.

Curley was a long-time member of and officer of the Woolhope Society. He remained unmarried, living at Broomy Hill Villa, St Nicholas, until his death, upon which he was replaced by J.B. Mansergh as Hereford Surveyor.

Richard Hurlock

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Page from the catalogue of the Rotherham firm Guest & Chrimes

16 Held by the Burgesses of Ludlow before 1241, with quarrying and grazing rights. The Corporation petitioned Council in the Marches regarding their rights in 1603, and in 1827 ordered that 'two barristers be appointed with power to appoint a third as umpire for the purpose of deciding if any, and what steps are necessary to protect the rights of the Burgesses and inhabitants of Ludlow on Whitcliffe, which are said to be infringed by the Hon. Robert Henry Clive and Edmund Lechmere Charlton Esq.'

17 Founded the same year, 1879. Mark Firth, Mayor of Sheffield, presented his house and 36 acres to the town and opened the college.

18 P. 125 *Victorian Ludlow*.

THE MARRIAGE BEHIND THE GREAT WEST WINDOW OF ST LAURENCE'S CHURCH



The West Window of St Laurence's Ludlow. BM Prints and Drawings 1860, 1208.342. Designed and executed by Thomas Willement. F.S.A. London. Drawn by G. Longley. Courtesy of the Trustees of the British Museum

The Great West Window in St Laurence's church was one of the most important windows that Thomas Willement created. Beriah Botfield, who commissioned it, was so pleased that Willement made this coloured print of it to circulate to his friends. It shows the medieval figures representing the important medieval knights, kings and princes who governed, lived in or were associated with Ludlow Castle, and who are the most visually striking feature of this window.

That the window takes this form is due to both Botfield and Willement. Beriah Botfield is well known as being the Member of Parliament for Ludlow twice – from 1840 to 1847 and 1853 to 1863. Beriah married, late in life, Isabella, second daughter of Sir Baldwin Leighton, the seventh baronet of this notable Shropshire family, on 21st October 1858, so the window was conceived shortly after the marriage. They were married by the Bishop of Hereford in Alberbury church. Celebrations were held all over the estates of the Botfields and the Leightons. There were many jollifications. Bonfires were lit on Cleve Hill and Titterstone, at Shifnal some 1,500 persons partied, at All Stretton an ox was roasted drawn by Mr Hoggins's team of grey horses from Botevyle Farm with two knights of the cleaver by its side and headed by the Dorrington brass band, and here in Ludlow there was a public dinner at the Angel Hotel during which the utmost hilarity and good feeling prevailed throughout the evening.

By the marriage of Botfield and Leighton, Beriah was linked to one of Shropshire's long-established landed families. The Botfield/Leighton arms are shown in the window on the same level as the arms of Ludlow. The replacement of the windows was under the eye of the Restoration Committee, and Beriah wrote on 23rd June 1859 announcing his intention, with Mrs Botfield, to replace the large western window of the church (the consent of the Rector and Churchwardens having been obtained). On 4th



Tomb of Charlotte Botfield, née Withering, at Norton church, Northamptonshire. Photo John Cherry

November 1859 the design was submitted and highly approved. Botfield's window replaced an iron frame with plain clear glass, which had itself replaced the medieval window destroyed by a storm in 1719.

What was Botfield's earlier life? Born in 1807, an early representation of him is in Norton church

in Northamptonshire. Beriah, aged 18, stands, life-size, grieving over a sarcophagus on which his mother's name is engraved. This tomb, sculpted by William Behnes in 1825, has been described as 'grandiloquent', and certainly the figure of Beriah is most prominent. His mother was Charlotte Withering, youngest daughter of Dr. William Withering, a physician, and a member of Birmingham's intellectual circle of the mid-eighteenth century. From the Witherings, grandfather and mother, Beriah derived his interest in books, geology and collecting. From his father, also called Beriah, he was to inherit wealth. Beriah senior died in 1813 (when our Beriah was six years old), leaving his upbringing to Charlotte.

Charlotte chose Harrow and Christ Church, Oxford, the largest and grandest of the Oxford colleges, and it was as an undergraduate that Beriah commissioned the monument to his mother. Beriah's father's money came from iron, especially the Old Park ironworks at Madeley which combined mining, furnaces, casting and rolling – a combination of processes which made it large and profitable. In 1806 it was the largest ironworks



Mrs Botfield, née Leighton, and Beriah, in 1861 posing for their Cartes de Visite by Camille Silvy. Courtesy of the Trustees of the National Portrait Gallery

in Shropshire and the second largest in Great Britain, producing an annual profit of £15,000. Three brothers, Thomas, William and Beriah senior, met every quarter to divide the profits. On the death of Beriah senior in 1813, his share passed to our Beriah, aged six, whose uncles continued to run the business, and, only after their deaths in the 1850s, did Beriah become sole owner. Too late to provide the investment and innovation needed to compete against other iron-producing centres, in the late 1850s the firm was declining, typhoid was playing havoc with the workforce, and the ground landlords were demanding increased payments. But as the firm became more unstable, Beriah's income and assets increased from the deaths of his uncles without heirs.

One of Beriah's obsessions was genealogy. He was convinced he was descended from the Botevyles of Church Stretton, and from the Thynne family who were to build the great Elizabethan house at Longleat in Wiltshire and to become the Marquesses of Bath. This belief is laid out at great length in his *Stemmata Botevylana* (the stems of the Botevyle family) published in 1857. Beriah's home was Norton Hall, Northamptonshire. In 1841, he paid Thomas Willement over a thousand pounds for the interior decoration of the Hall, and seven years later paid Willement a further £800 for the decoration of the Hall and the church. In the Hall there were stained glass panels of arms in the windows as well as equestrian figures of Napoleon and the Duke of Wellington. Alas, his house at Norton was blown up with dynamite in 1945.

In the 1850s his two uncles and their widows died without heirs, and he acquired their houses and estates. These were at Decker Hill (now the home of the Shifnal Golf Club) and Hopton Court at Hopton Wafers. So in 1858 he was the sole beneficiary of the failing firm, had two houses in Shropshire and one in Northamptonshire, as well as his London house, and he was again MP for Ludlow, having been elected in 1857.

The choice of the historical theme and figures in the window was almost certainly Botfield's. In

1859 he was elected President of the British Archaeological Association who, in 1860, held their annual congress in Shropshire. Beriah gave an address to the Association in Shrewsbury on August 6th - two days before the grand opening of the restored St Laurence's on 8th August 1860. Entitled *Shropshire, its History and Antiquities*, it runs to some 17,000 words. Prefaced by a woodcut of the porch of St Laurence's, it concludes with the entwined shields of Botfield and Leighton. Although he does not specifically refer to the owners of Ludlow Castle, he does instance Roger Montgomery who



Engraving of the Porch of St Laurence's church Ludlow by Rev J Brooke. Engraved by Utting



Engraving of two shields with the Arms of Botfield and Leighton engraved by Utting

was believed to be an owner by William Camden and Thomas Wright, but is now replaced by Roger de Lacy, after William Eyton's work in his *Antiquities of Shropshire* published in 1857, just before Botfield contemplated this window.

If there was ever to be any doubt as to who had produced this window, Thomas Willement left his trade card, as was spotted by Harold Blackburn in a note in a recent Conservation Trust newsletter, on the book that

Prince Arthur is reading. The text reads:

Long Live the Queen 1860. Peace be with all. Amen

and on the right,

Twenty five Green Street Grosvenor Sq. London. The Seventeenth of February One thousand eight hundred and sixty. Thomas Willement FSA.

Thomas Willement is called 'the father of English glass painting' because he used the medieval method of making a stained-glass window from separate pieces of coloured glass bound together with lead strips, rather than the eighteenth-century method of using coloured enamels to paint pictures on glass.

In 1829 Willement made windows for Sir Samuel Rush Meyrick, the famous collector of furniture and arms and armour, for his house in Herefordshire. Goodrich Court was the Marches' answer to Abbotsford, the house of Sir Walter Scott in the Borders, likewise adorned with antiquities and armour. For the main window on the staircase of Goodrich, Willement produced a figure of Meurig ap Llewelyn, captain of the bodyguard to Henry VIII, and son of Meyrick who fought at Bosworth in 1485. So Willement was producing cartoons for his standing knightly figures some thirty years earlier. Goodrich Court was demolished in the 1950s and this window does not survive.

Botfield and Willement may have had medieval windows in mind, perhaps the late medieval Royal Window at Canterbury Cathedral, later copied for Malvern Priory. This shows Edward IV and Elizabeth Woodville with their children. Both Canterbury and Malvern Priory had strong associations with the English monarchy, and Botfield may have thought he was giving Ludlow a similar link.

Willement's accounts, now in the library of the Victoria and Albert Museum, show that the total cost of the production of the west window was £897.18s.00. This included a strong copper service guard and copper studs for the whole window at a cost of £67.10s., together with the carriage of the window from Westminster to Ludlow by

train. This would approximate to around £125,000 today.

Beriah was very satisfied with the window, and arranged for Willement to produce these prints at a cost of £25, which were circulated in 1860.

Beriah was not able to enjoy his achievement for very long. He died, three years later, on 7th August 1863, in his house at Grosvenor Square, at the age of fifty-six. Three years later, Isabella married another MP, Alfred Seymour, who was a Liberal rather than a Conservative. While Beriah is seen life-size on his mother's monument, he is commemorated on a very different - easily missable - wall monument at the west end of Norton church. This has no figures of medieval knights or royal associations, just red marble with gilded text on black slate. The text reads:

The treasures of human intellect (ie books) may outlive the memory of him who gathered them together at Norton ever as this cold stone shall stand when the hand that hath raised it in remembrance here (ie Isabella's) lies colder than a marble monument.

Isabella's hand was eventually to grow cold in 1911, but the west window has illuminated for 161 years the memory of Beriah's marriage, and his devotion to history.

John Cherry



Meurig ap Llewellyn in the destroyed stained glass window once on the staircase of Goodrich Court, Herefordshire. Photo John Cherry

*Sketch of Moor Park by Clare Leighton, 1856.
Shropshire Archives. More Collection.*

VICTORIAN DAYS IN LUDLOW:

EXTRACTS FROM THE LETTERS OF ANNA MARIA FAY DURING HER STAY AT MOOR PARK, 1851-2.

Anna Maria Fay came from a prosperous American family. Her grandfather was a judge in Boston, Massachusetts. In 1851 she was invited to stay at Moor Park near Ludlow. Her letters home were discovered by Julia Ionides and Peter Howell when visiting America. They produced a book of the letters accompanied by additional material on the places she visited, published in 2002 by the Dogrose Press. The reader will delight in the acute observations of a twenty-three year old American girl on the countryside, the houses, the people and pursuits of the well-to-do in Victorian Ludlow.

Invited by her uncle, Richard Fay of Boston, who had rented Moor Park from the Salwey family, Anna Maria and her aunt, Maria D. Fay, stayed for twelve months. They were welcomed here and entertained by the local gentry.

Moor Park: first impressions:

‘Imagine the excitement with which we drove through the avenue shaded by lofty oaks, with sometimes a lovely lawn on one side and a dell on the other, and glimpses of landscape breaking through the trees. At last the house came in sight, built of brick, covered here and there with ivy and other vines.’

Inside the house:

‘You enter a very large square hall, panelled with oak to the ceiling, and the floor is of

marble. In the centre stands a billiard table, opposite the front door and at the end of the hall near the broad open staircase is a great screen so quaint that I shall copy it someday. Around the walls hang the ancestors, prim gentlemen in wigs and stiff ladies in brocades...From the hall you enter the library, in which, as Uncle Richard says, Addison is a modern writer. However, it is filled with rare editions of old authors. Adjoining the library is the dining room...lined with oak... On the walls hang some fine portraits...The drawing rooms. The front room is not used in winter probably; the back room is our sitting-room, the windows of which command a lovely view...the two windows are hung with red curtains with white under-curtains. The walls

are papered with red and yellow paper, the furniture is covered with red. In front of a table where I sit is a case reaching to the ceiling in which are placed some curious stuffed birds and a wildcat (killed on the estate) in glass boxes...Uncle Richard’s dressing-room is hung with tapestry, and adjoining it is a sort of closet where he says he keeps pictures of his favourite ancestors...Our room is entirely Chinese.’

‘The garden is one of the loveliest features of the Moor – hothouses filled with grapes; walls upon which are trained pears, apricots, figs, peaches and other fruits; quantities of flowers are yet in bloom; and game is plenty.’

The household at Moor Park:

‘Miss Dodd, the governess, Fischer – Aunt Catherine’s German maid, the most invaluable person and the best creature in the world; the butler and a boy under him; the coachman whose livery is green coat with gilt buttons, buff breeches and top boots; the gardener, the keeper and the

porter, the chambermaid, the laundrymaid, the cook and the scullion.’

The social scene:

There is a good deal of snobbery about social status.

The Clives, being the most élite family in the area, befriend Anna Maria. The arrival of their coach from Oakly Park is humorously described:

‘Shaw, the butler, announces: “Lady Aryet Clive (Anna Maria marvels at the local pronunciation, dropping the letter ‘h’), Miss Clive and the Countess of Powys and Lady Aryet ‘Erbert, ‘with a smile of mingled pride and pleasure.’ Anna Maria comments ‘It is too funny to see the bland smile which his otherwise austere face assumes when he pronounces a great name.’

The Clives are described by Anna Maria:

‘The great people of the neighbourhood are the Hon. Mr and Lady Harriet Clive. The latter is the sister of the late Earl of Plymouth and brought her husband a great fortune. They



Anna Maria Fay in later life.

*Photograph kindly supplied by Fan Hiullsmith, a great niece of Anna Maria Fay.
"Victorian Days in England" by Julia Ionides and Peter Howell*

live at Oakly Park...Lady Harriet derives her income from her brother, the Earl of Plymouth and has about £40,000 a year. Miss Clive is very accomplished and draws wonderfully well... though not handsome, she is tall and has a fine intelligent face".

'At Christmas there is always a charity ball in Ludlow called "Lady Harriet's Assembly".'

Oakly Park: setting the scene:

On a visit to Oakly Park Anna Maria describes the 'fine library...a beautiful Murillo over the mantelpiece, a boy playing with a lamb'. In the drawing room are 'Claudes and other fine pictures. One of the Claudes is of rare beauty and remarkable for its silver light.'

In the conservatory at Oakly 'a delicious fragrance pervades the air...here lovely and rare plants are admirably placed and many in bloom.'

In the garden 'rough rocks are made to contribute to beauty in

grottoes and other picturesque arrangements.'

Food: dinner at Oakly Park:

Eating in Victorian times for the aristocracy was lavish; multi-course meals were beautifully presented.

'I cannot tell you how many soups there were...then followed by several varieties of fish. The turbot was placed before Mr Clive. After that came little entrées, delicious patés and mutton chops well served. On the side table were every variety of meat – turkeys, chickens...the game followed...The vegetables were cucumber and asparagus... The service was entirely silver. The dessert service was of pretty china.'

Dress for the occasion:

For a formal dinner nothing would suffice for the ladies but a full ball gown; white muslin was a popular choice. The five Miss Cuylers of Henley Hall always wore white muslin dresses and

blue sashes.

'The ladies always wear low necks and short sleeves every day at dinner...an English girl requires a merino dress, flounced in the morning, for visiting and walking, and a white muslin for dinner... Imagine walking through this great hall, sitting in the great cold dining room without anything over my neck!'

Anna Maria was so cold when she arrived that she bought 'some black silk at Ludlow to make a little sack to slip on to run through the hall, to be lined with tweed'. So she was practical, yet rather eccentric!

Riding and hunting:

The correct dress for riding and hunting was equally important. For the Bitterley Hunt Anna Maria wears 'half bloomer, that is a white waistcoat, buttoned to the throat with a tight jacket and short skirt with two buttons in front. I attracted an immense deal of admiration at Bitterley... from all the gentlemen of the hunt by my bold and graceful riding and the correctness of my costume (so Richard says).'

Her fearless riding results in a reckless fall: 'I was rash enough not to slacken my speed so Romeo had to give a little jump in the air in order to clear [the hedge], which threw me so completely out of my seat that I could not recover my balance, and slipping my foot out of the stirrup, in another movement I was on the ground.'

Unperturbed by her fall, she describes the joys of viewing the landscape whilst riding: 'The day was glorious and as we went round by the Goggin, climbing up by the steep footpaths, across country, up to Hanway, we looked down a deep ravine with the variegated, cultivated hillsides all around...with the Clee hills and the Welsh hills in the distance.'

Her joy in riding is evident: 'I like to trot upon the road and to gallop on the turf. Your horse becomes as much inspirited as yourself. The soft turf is like velvet to his feet, and he carries you along as it were upon the wings of the wind.'

She went hunting and coursing with great enthusiasm. During a hunt at Henley Hall she travelled twenty miles with Mr Wickstead's harriers: 'There is no finer pack of harriers in England; they are of such equal size, thirteen inches high, that the backs of the whole eleven couples, standing in a line, would present a perfectly even surface...they are as like as peas...and obey their master as pointers should.'

Rather gruesomely she comments: 'We got in at the death, which to me is one of the prettiest scenes. All the dogs are collected around their master, while he hold up the hare before them, and recounts the run, praising each one as it deserves.'

The races at Leominster:

There were racecourses at Ludlow, Shrewsbury, Leominster and Hereford in the mid-nineteenth century. It was not fashionable for ladies to attend, but this does not deter Anna Maria from going with her aunt, 'we, as strangers, can do anything'. Leominster steeplechase is described in great detail, naming the horses who took part, but the one she backed, Black Peter, lost!

Drawing, painting and other pursuits:

Other outdoor pursuits included fishing, shooting of game, and archery. Drawing and watercolour painting were essential skills for a Victorian lady. Anna Maria spends many hours sketching and painting with Miss Clive and Mrs Stackhouse Acton. She also takes lessons in German and plays chess and whist.

The opening of the railways:

Ludlow Station was opened on April 20th 1852. Anna Maria describes the excitement of the coming of the railway: 'The fields around the station were a sea of people...We went into town under a laurel arch. The Angel Inn was decorated with greens and flowers, and the Town Hall was resplendent with verdant trimmings. At the station was another arch on which was lettered 'Welcome to Ludlow. Success to Brassey' [the



A view of Clee Hill from Downton Hall. Watercolour Albums of Frances Stackhouse Acton. Julia Ionides and Peter Howell

contractor]. Brassey provided a lunch for 300 people and, later in the afternoon, 'rustic sports in the castle green were to delight the riff-raff, and the day was to wind up with a ball.' Anna Maria went to the races at Shrewsbury by train, the journey of twenty seven miles took two hours and cost five shillings and sixpence return.

Church visiting:

'It would be charming to make a tour through England for the sake of visiting, if nothing else, the parish churches.' Anna Maria visits most of the local churches during her stay; St Laurence's Ludlow, Richard's Castle, St Mary's Shrewsbury, and Burford are all described in minute detail. At Burford church she is taken by the monument to 'Richard

Cornwall, a knight in full armour lying on his (alabaster) tomb in front of the chancel. He died at the age of twenty and was eight feet tall.' She is very scathing about the clergy. She sends the 'Church Review' to Lady Lucy Herbert 'who is far more interested in the church than any of the clergy'. She criticizes the Rector of Richard's Castle, Mr Landon, 'who I think goes through the service very

much as if he were ashamed of it.'

In conclusion:

She can be very sardonic. Being bored at a ball at Downton Hall, she describes the Boughton sisters: 'Those poor girls, for there are five, are like frightened fawns. To all one's remarks they say, 'Oh, really,' in such a way it does not in the least assist you in carrying on a conversation.'

Intelligent, amusing, feisty and brave, you can see why Anna Maria was popular in Ludlow's elite circles. Was she a little intimidating? She never married despite having plenty of opportunities to meet men when in Ludlow and back home. She lived to a good age and died in 1902.

We are fortunate that Julia Ionides made this chance discovery of her letters when visiting America. I would like to dedicate this account to Julia, a former member of Ludlow Civic Society. She gave so much to people through her knowledge of historic houses, and, by organising visits by the Georgian Group and the Dog Rose Georgians.

Gaye Smith

Deer at Moor Park from Clare Leighton sketches, More Collection, Shropshire Archives



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STANLEY WEYMAN

Ovington's Bank



Novelist Stanley Weyman
 (1855-1928) was born and
 worked at Ludlow's 54 Broad St.

He was, in his day, as famous as
 Dickens, although now largely
 forgotten.

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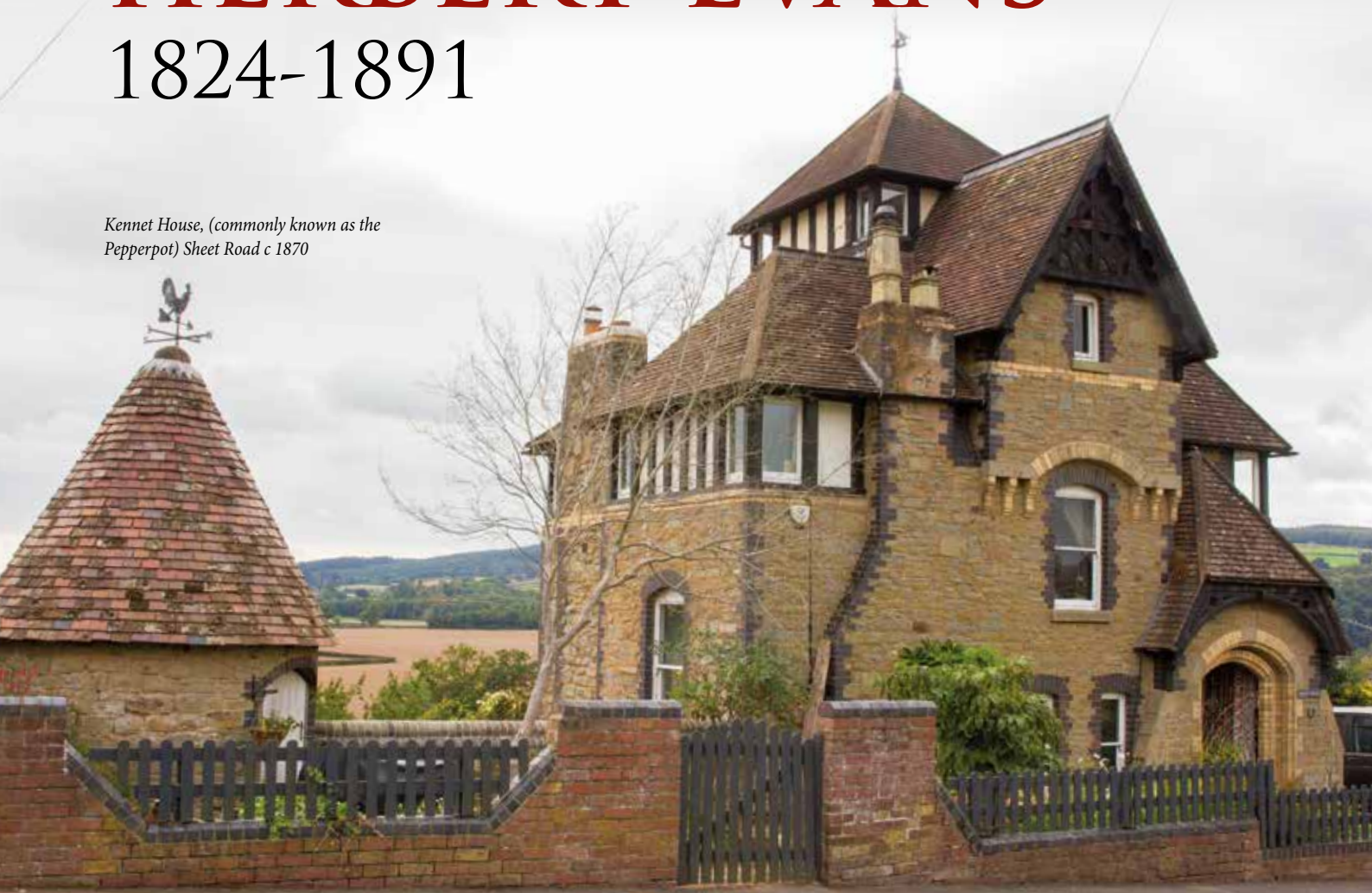
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HERBERT EVANS

1824-1891

*Kennet House, (commonly known as the
Pepperpot) Sheet Road c 1870*



A rare example of a home-grown architect, Evans's three main contributions to the town are certainly colourful and unmissable. He was the son of land surveyor Charles Evans and Mary Evans who ran a small boarding-school in Corve Street. He is described in Pevsner as having an 'eclectic latitudinarian style', a statement borne out by the shockingly polychromatic No. 1 Dinham, 53 Temeside and Kennet House, known locally as 'the Pepperpot', complete with a central tower.

No. 1 Dinham is a gaudy creation in contrast to its restrained neighbours and the sombre tones of the Castle opposite. Whilst almost eluding any specific style, it can approximately be pinned down as 'Venetian Gothic meets Elizabethan' in an assortment of coloured brick, timber-framing, fishscale-tile-patterned roof and pierced bargeboards.

53 Temeside is a row of four superior terraced houses built by William Russell¹, with a range of four projecting gabled bays holding Gothic windows framed in pale stone (painted white) and a horizontal band in the same material at first floor head height.

Kennet House is a mix of Arts and Crafts influence and ponderous Gothic with a central quasi-turret lantern room giving 360 degree views. It was reputedly built for a railway official to oversee the line.

29 Corve Street, west side, which has the name Corve Villas carved at first floor level is not definitely by Evans though he is shown as living here in 1881. This is a rather sober semi-detached pair in a

dull red brick relieved by a band of Bath-type stone under a roof line broken by dormered windows. The brick would probably be brighter with a good clean.

In 1861, aged thirty-seven, Evans worked with the engineer Timothy Curley on recording the Austin Priory, discovered whilst ground was being prepared for the new cattle market at Lower Galdeford. In his report on the findings, Curley wrote: 'Mr Evans, architect, of Ludlow from the remains found restored the buildings, and I have no doubt he will lend the drawings for the inspection of the Woolhope Club. It was in the deep cuttings for the drainage pipes that the foundations were first discovered. The inhabitants of Ludlow had no tradition that there ever existed a monastery in that particular field.'

In 1851 Evans's mother, who died in 1853, is shown as an annuitant living with her daughters Caroline, Ellen and Mary as schoolmistresses at Castle Lodge. Adjacent to this, of course, is the plot on which Evans built No. 1 Dinham. The sisters bought Castle

¹ Possibly son of John Russell, stonemason. Piggot 1828.



Terrace 53 Temeside Ludlow c 1870

Lodge from Richard Marston, solicitor, in 1866 for £650. At this time Evans was still living at home in a household of eleven that included three pupils and a general servant, seemingly not marrying or having his own household until 1869. Despite a fluctuating age in Census returns, we know he was christened on 1st October 1823 and died in August 1891 at Temeside Villas (he was buried in St Leonard's), aged seventy so he was born in 1821. A bill of sale in 1892 shows his wife selling the entire terrace and a building plot so it would seem that the villas were a personal venture.

Evans worked out of offices in Castle Street as land surveyor and architect and appears on title deeds with his father for Riverdale, Ludford. In 1856 he advertised in the Shrewsbury Chronicle for contractors to build a school house and Master's residence at Stokesay, near the Craven Arms Hotel, the plans etc. to be inspected at his office in Castle Street, tenders in by June 30th. This is by his standards fairly restrained, in red brick with black and white half gables and a small ogee-roofed belfry. I think it is still a school.

As architect he was also responsible for 141 Corve Street, Messrs. Millward and Urwick's Horse and Carriage Repository at 'the upper end of Corve Street, close to the Bull'. The work reflects great credit on the architect H.E. and the builder Mr James Hine, complete with counting-house, a fine archway closed by an oak door and iron lattice through which any competent person could drive a coach and four, with a footpath to the railway station.' (This is currently the Period House Shop.) No140, acquired by Edmund Bluck 1906 and converted to a garage as the market for horses declined.



29 Corve Street attributed to Herbert Evans c 1870

Herbert Evans appeared as a character witness for Thomas Roberts³ in March 1871⁴. Roberts was charged with unlawfully assaulting Sarah Evans with intent to ravish. It seems from the evidence that he gave Sarah a lift and plied her with drink at every pub they passed before refusing to stop at the family home and touching her indecently six times. However, the word of a servant girl versus a town councillor was

virtually irrelevant, and after testimonials from Sir Charles Rouse-Boughton, the Mayor, Evans and the Station Master as to his being a kind and respectable man, a verdict of Not Guilty was pronounced.

Evans was still working as a surveyor in October 1890, appearing in sales particulars for a large number of properties.

Richard Hurlock

3 Agent for Clee Hill Stone Co., and Town Councillor.

4 Eddowes March 22 1871.



CHAIRM

**Welcome to this edition
which is the first of
a two-parter on the
Victorian era.**

On Sunday, 18th June 1837, two days before the death of William IV, the London Dispatch offered a less than optimistic view of the succession. 'THE QUEEN TO BE. We are not amongst the number of those who anticipate any great advantages from Victoria Guelph. She is German and has naturally German predilections. She is the niece of the King of the Belgians, who has immense control over her, whilst he himself is a servile tool of his father-in-law, the infamous Louis Phillipe. We must watch carefully over this Belgian French influence.' Ah, the nation's continuing love affair with its European neighbours!

On learning of her future destiny at the age of ten, Victoria reportedly said, 'I will be good' and, like her current successor, proved to be just that, in a reign that covered over sixty-three years and saw a change from an agricultural to an industrial economy as well as the creation of the world's largest empire.

This edition is devoted to the period, approximately 1837-1901, and the impact on Ludlow in an era of unshakeable self-belief and the quest for self-improvement.

Aged fourteen, Victoria briefly visited Ludlow in November 1832, when the principal industry of glove-making was in decline and the Great Reform Bill had recently been passed. In the words of her ghastly mother, the Duchess of Kent, her visit was to 'connect and associate the Princess with all classes in this great and free country'. In the course of her reign the town slowly grew with the creation of the Gravel Hill and Sandpits suburbs and the absorption of Stanton Lacey.

AN'S NOTES

The industrial revolution passed Ludlow by, leaving no great legacy of civic or commercial architecture. In the main, the buildings of the old town maintained their Georgian appearance, many grafted on to earlier timber buildings. As former Chairman Stephen Dornan observed in the Winter 1993 Heritage News, 'The fabric of the core of the town is uniformly late Georgian or earlier. Victorian and later building is poorly represented.'

The town lost its pleasingly restrained town hall and market in 1888 to a more flamboyant work by Henry Cheers. This was also doomed to destruction within recent memory, whilst all but one of the town gates have disappeared. Two bouts of serious restoration occurred at St Laurence's, whilst the Castle became appreciated as an antiquarian curiosity and its use as town quarry ceased. The churches of St Leonard (1868, Gilbert Scott) and St John (1880, A. Blomfield) appeared to service the expanding suburbs, and a series of four chapels were provided by the dissenters, Broad Street by William Ranger, Old Street by John Grosvenor, New Road and New Street by local builder and developer Benjamin Weale.

The recurrent scourge of cholera was halted with the creation of a decent water supply and sewage system by the eminent engineer and surveyor Timothy Curley who appears in this edition together with that rare creature, a native architect called Herbert Evans, who by serendipity together unearthed the forgotten site of the Austin Priory. This find and its publication were financed by the deep pockets of local MP Beriah Botfield.

All three of these locally eminent Victorians are commemorated on the first of six interpretation boards erected by the Society to explain independent areas of the town, a project planned in

lockdown and now in execution. Continuing to emerge from this period of seclusion, we are once more arranging talks and outings, and resuming the cobbles restoration programme and endeavouring to hold the planners' feet to the fire. We have said adieu to our indomitable Vice chairman Tony Mahalski, though he maintains a 'presence', and his post is assumed by John Cartwright. As always, Jane Hunt is on the quest for new committee members.

Victoria died on 22nd January 1901. Ludlow was predictably behind with the event, with the Leominster News reporting, 'The news of the death of the Queen did not reach Ludlow until between 7 and 8 on Tuesday night, and for some time it was only a rumour from Shrewsbury.' Eventually the rumour was confirmed and the big bell of St Laurence's was muffled and tolled eighty-two times (her age). The paper could not restrain itself from publishing its own poetic memorial, including the lines, 'Thy time as monarch of an empire great/ Over whose vast domain the sun ne'er set.'

The twentieth century treated Victorian architecture with disdain until the likes of Sir John Betjeman and the creation of societies such as ours made a stand to stop the demolition. At the time of writing, the chapel in Old Street seems poised on the threshold of dereliction and oblivion whilst strident national pressure groups seek to denigrate our past. We may no longer have an empire, but this Society will continue to resist the rewriting of history and preserve what is worth preserving 'in this great and free country'.

Richard Hurlock

MEMBERSHIP AND EVENTS

The membership have received three editions of Heritage News since the first lockdown in March 2020. It has been a great comfort to know that the Committee could provide the magazines during the various lockdowns with all their restrictions. Now we hope to have all our 'services' restored, although it has meant careful planning, particularly for the talks and speakers. To begin the new season we have two local speakers, each talking about an historical Shropshire celebrity!

All members will have received by email a programme of talks and excursions. The talks run until May 2022, interspersed with our excursions. It is hoped that the Madresfield and Malvern trip which had to be cancelled last year can be restored in the Spring when Madresfield finally reopens.

During the second lockdown members were offered two Zoom presentations, the first on the Flaxmill Maltings being restored outside Shrewsbury, and the second on Island Gardens from the Cheshire Gardens Trust. It is planned that we shall visit the fully restored Flaxmill Maltings in early summer 2022.

Members will be aware that they have received their Programme of Events by an email rather than in the usual card format. We could not secure some speakers until late in the day. The uncertainties and changes of the Covid regulations made it more economical to use emails which could be easily updated.

Our Summer Garden Party in June 2020 of course had to

be abandoned, but we shall join the Conservation Trust of St Laurence's Church for a Christmas party on December 15th.

The membership year actually runs from 1st September for twelve months. In September 2020 we delayed requesting annual renewal of subscriptions until November because it was unclear if the membership could be offered anything at all for the 'unforseeable' future. The membership has shown great loyalty over the past year by sending their annual subscriptions. Whilst we have not been able to offer our usual events over the past eighteen months, work has continued monitoring planning applications. Also much work has been done researching local history for future publications.

We have welcomed some new members. The Committee would also welcome interest from members who may wish to join the Committee. We send you all best wishes and our appreciation for your loyal membership over the challenges of lockdown.

Jane Hunt

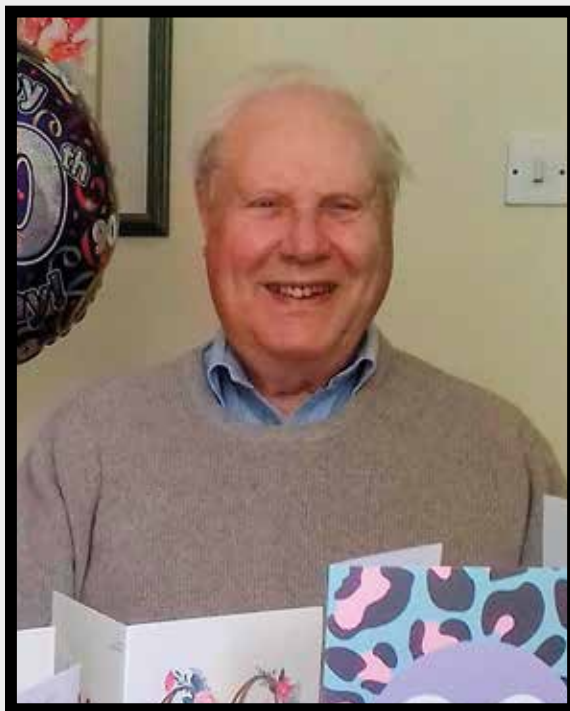
WILLIAM (BILL) EASTWELL 1931-2021

It was with great sadness that the Committee learnt of the death of long-standing committee member, Bill Eastwell on 16th July. Bill was born in Burnham in Buckinghamshire in 1931. The family moved to Farnham Royal where Bill attended the Farnham Royal School. He completed his secondary education at Slough Grammar School.

Bill did his National Service with the RAF in Chester where he became a member of the regimental band, a perk of which was that he was allowed to stay in bed longer than the other recruits! Originally wishing to train for the priesthood, Bill turned his attention to becoming a teacher, and did his teacher training at the church-run Culham College near Oxford. He became a well-respected teacher of History, Geography, Geology and English. Although he taught for a time in the East End, he did most of his teaching in the London borough of Hillingdon at Abbotsfield Boys School and Townsfield Boys School. Bill was a very popular teacher and is well remembered for taking school groups abroad, with himself driving the school bus. He went on to complete his education by obtaining a degree through the Open University.

Bill was very involved with progressive politics throughout his long life, and this obviously stemmed from his strong Christian faith. In 1973 he stood for the Liberals for a seat on Buckingham County Council, which, to his amazement, he won. He enjoyed the cut-and-thrust of running for political office and was very much hands-on with his campaigning. With others he founded the Iver Liberal Action Group, which co-ordinated the volunteers such as fund-raisers, canvassers and deliverers needed to run a successful political campaign.

Bill's ambition was to become the Liberal MP for Beaconsfield, and he was duly chosen as the prospective Liberal Party candidate for the 1974 election. Many of you will remember 1974 was the year of two elections and he stood for both. Although not achieving his aim of becoming an MP, Bill was very flattered to find that several of his election posters had been defaced with the addition of a



moustache, glasses and a parrot on the back!

Bill did not agree with the amalgamation of the Liberals with the SNP in 1987, so he joined the Co-operative Party and was duly elected as an Independent on South Bucks District Council. He retained his links with Buckinghamshire even after moving away by continuing to serve as a trustee of the Iver Heath Village Hall.

People often asked why Bill made the move to South Shropshire. It all started with Bill researching his family history and finding that a distant relative had worked as a domestic at Longden Manor. Thus began his love affair with Shropshire. A holiday on the Welsh border (won in a competition), staying in a caravan near Hay-on-Wye clinched it. Bill had also met the Rector of St Laurence's, John Baulch, on one of his many trips to the area, and found him to be a political soul-mate and a suitable drinking companion.

On his retirement to Ludlow in April 1997 he carried on with his politicking,

joining the Green Party and then the Labour Party, but, having become disillusioned with both, he finally returned to his Liberal Party roots. It gave him great pleasure to see three Liberal councillors elected for Ludlow in the recent Council elections.

On arrival in Ludlow Bill got very much involved with the community life of the town. Organisations to which he gave the benefit of his wisdom and years of experience included the Rotary Club, Ludlow Town Football Club, Portcullis Surgery and St John's church. He was Secretary of Probus and held regular philosophy meetings in his house on Gravel Hill as part of the U3A. He was also a member of the Mortimer History Society. He was for many years a valued member of the Civic Society Committee, bringing his

long experience in local government to the discussions on matters of planning. Always listening intently to what others said, Bill would join in with his opinions towards the end of the debate with ideas that nearly always nailed the situation under discussion on the head.

Bill also had a wide range of hobbies and interests from bell-ringing to choral singing and music in general. Bill and Marian were well known for their social evenings of fine food and listening to music from Bill's extensive CD collection. He had a tremendous knowledge of music. On his move to Ludlow, in his eighties, he joined the Town Band and learnt to play the trombone. He also joined the Craven Arms Men's Chorus and became a popular member of that Society.

Bill is survived by his wife Marian. They were married on Holy Innocents' Day on 28th December 1955 and celebrated their sixty-fifth wedding anniversary in 2020. He is also survived by his two children, Caroline and Mark.

STEPHEN MICHAEL TREASURE 1953-2021

The Civic Society mourns the death of Stephen Treasure who has been a constant friend to Ludlow, its buildings and its inhabitants for so many years.

Stephen's first school was St Mary's Tetbury. Then on to Malvern, followed by Reading University. That led to a short but happy time in London working in a children's home and then in property management. In his mid-twenties he gravitated back to Ludlow to join the family firm, Treasure and Son, the long-established building firm in Temeside.

Stephen developed his practical skills, guided by his father and uncle. He had a kind and caring nature and gave time to everyone he met with his ability to inspire and encourage. This was a quality that was appreciated by his clients and employees alike. It was well known that his office door would often stay open late into the evening for a quiet chat and a problem solved. People were reassured by his advice, the warmth he radiated and, of course, his sense of humour.

As part of the town, Treasure and Son were employers of a great number of craftsmen over many years. The firm was founded in 1747, and has maintained a high reputation, led by Stephen and his fellow directors.

Stephen's enthusiasm and reputation for conservation with quality building using traditional materials had spread, not only in the Ludlow area and the Midlands, but across the country. He was recognised by English Heritage and other national bodies as being a leading expert in conservation. He built close links with the Society for the Protection of Ancient Buildings (SPAB).

Treasure and Son has been responsible for conserving many landmark buildings over many years. Public buildings include castles at Ludlow, Warwick, Clun and several others, many churches and the Iron Bridge, plus other notable national monuments. The new building for the Mappa Mundi and the chained library at Hereford Cathedral was opened by the Queen in May 1966. It won several awards and was the Royal Fine Art Commission's Building of the Year in 1967. Private and domestic projects also received the same careful and detailed building work from this well-respected company, and Stephen knew many of the Ludlow houses inside and out.

Stephen lectured and was a leader of groups studying traditional masonry techniques that are important for restoration and conservation. He strove to move building methods forward to the modern age but using traditional skills and materials.

In 1966 English Heritage was asked to assist the emerging democracy in Romania by retraining rural construction workers in traditional skills. They were aware that work being



managed by South Shropshire's conservation team with Treasure and Son was very relevant to this request. Stephen immediately saw the opportunity for his own workers and others to work alongside the Romanians and gain a life-enhancing experience and discover a world that they knew little about. In 2000 over eighty craftsmen from Shropshire and Herefordshire were working in Transylvania alongside their eastern counterparts. Many of the UK team were Treasure's employees or Treasure-trained, familiar with works to castles, churches, bridges and with lime-kilns and lime mortar. Stephen's support for the Romania project was pivotal. He leaves a legacy, not only in this country but uniquely in Romania in what is now the Transylvania Saxon Villages World Heritage Site.

Although Stephen had retired recently to pursue other interests and follow his calling as a lay reader within the church, he still maintained a close tie with his firm and his many clients. But it was his work in Ludlow town

and his calling to the church that became his mission in recent years. Together with the other church leaders, he set about seeing how he and the church could contribute to the town and how the town could become involved. He became a catalyst for projects to support all ages. Stephen was as passionate about this mission as he was about buildings. People were his focus and he wanted the best for everyone. He also supported many projects and functions in Ashford Carbonel and the surrounding villages.

Sadly, in November 2020 Stephen was diagnosed as having pancreatic and liver cancer. The chemotherapy treatment gave him several extra months which he used to support and mentor many people, always looking on the positive side of life and thinking of others. He died peacefully on Sunday 13th June 2021 leaving behind a wonderful legacy and the memory of a magnetic character with a booming voice and hilarious laugh.

He was a true cornerstone of our family and friends, and became a master builder who touched the lives of so many.

Robert Trembath



IF YOU LOVE LUDLOW



*Here are six
good reasons
why you should
join Ludlow
Civic Society*

1. An increased membership strengthens our influence in protecting this unique town.
2. We need your support in our fight against over-development and bad design.
3. We need your ideas on how we can promote improvements for the town.
4. You can enjoy our social functions, lectures and trips.
5. You will receive our free magazine which comes out normally twice a year.
6. You choose just how much you do for us.

To: The Membership Secretary, Ludlow Civic Society,
51 Julian Road, Ludlow SY8 1HD

Please accept my/our application to join the society.

Annual membership subscription is £13 per person. £24.50 per couple -
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Cheques payable to 'Ludlow Civic Society' please.

Please treat all my subscriptions and/or donations to the Ludlow Civic
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Please address your letters to:

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